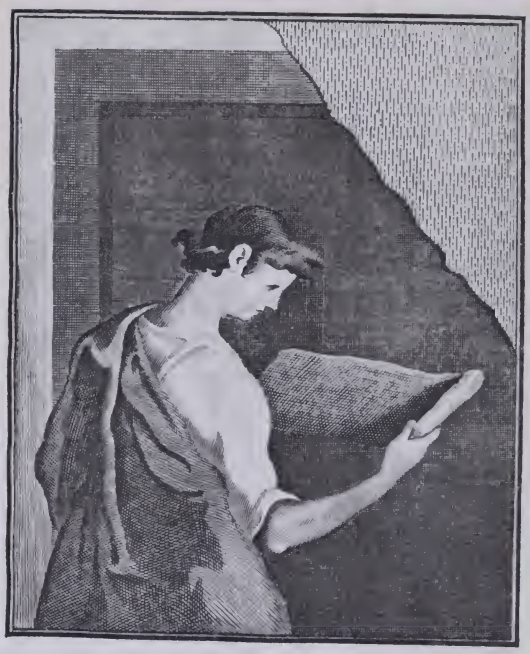
GEORGE: MORLAND'S:
PICTURES:



THE J. PAUL GETTY MUSEUM LIBRARY

FROM THE LIBRARY OF
FRANK SIMPSON

GEORGE MORLAND'S PICTURES:

THEIR PRESENT POSSESSORS,

WITH DETAILS OF THE COLLECTIONS.

*** As omissions are inevitable in a work like this, wherein for the first time, an attempt is made to catalogue George Morland's Paintings, proprietors whose names and pictures are omitted are invited to send details to the Author, c/o the Publisher, for a future edition.

GEORGE MORLAND'S PICTURES:

THEIR PRESENT POSSESSORS,

With Details of the Collections.

BY

RALPH RICHARDSON, F.R.S.E., F.S.A. Scot.,

AUTHOR OF

'GEORGE MORLAND, PAINTER, 1763—1804.'

LONDON

ELLIOT STOCK, 62, PATERNOSTER ROW, E.C.

1897

ND
497
M66R522

THE J. PAUL GETTY MUSEUM LIBRARY

PREFACE.

A Notice appended to my book on the Life and Works of George Morland, which was published in 1895, invited proprietors of Paintings by Morland to communicate to me the details of their collections. This invitation was very kindly responded to by numerous collectors, and the present publication contains their names and addresses, and the particulars of their Morlands with which they favoured me.

In several cases owners of important collections of Morlands were so good as to put themselves to considerable trouble in preparing catalogues of their collections expressly for this publication. To such I again tender my warmest thanks.

It is evident, however, from the activity with which Morland is known to have pursued his calling, and the extraordinary number of paintings which left his easel, that those detailed in the following pages represent only a tithe of his works.

Contemporary Engravings after Morland by the great English mezzotinters are justly prized. My chief endeavour was to discover the original paintings after which those engravings were executed ; and in the following pages it will be found that I have, in several instances, been successful. I am, however, by no means satisfied with the result of my quest, and should gladly hear of the originals of many more *engraved* Morlands.

As a first contribution, however small, to a knowledge of the whereabouts of Morland's paintings, now so universally and deservedly appreciated, it is hoped that the present publication will meet with the approval of Connoisseurs. Perhaps it may prove to be of some use if ever an attempt is made to bring together on a large scale an Exhibition of the works of one of the most prolific, most original, and most attractive of Old English Masters.

R. R.

Xmas, 1896.

CONTENTS.

PART		PAGE
I.	ALPHABETICAL LIST OF PROPRIETORS OF PAINTINGS BY GEORGE MORLAND, WITH DETAILS OF THEIR COLLECTIONS - -	1
II.	PROPRIETORS OF *ENGRAVED* PAINTINGS BY GEORGE MORLAND, WITH TITLES, ENGRAVERS, AND DATES OF PUBLICATION OF ENGRAVINGS - - -	94
III.	INDEX TO LOCALITIES WHERE PROPRIETORS OF PAINTINGS BY MORLAND RESIDE -	102

I.

PROPRIETORS OF PAINTINGS

BY

GEORGE MORLAND.

*** *The references to Pages throughout this List relate to Mr. Richardson's work on George Morland, where the pictures mentioned are described.*

ABRAHAM, WALTER J., 11a, King Street, St. James's Square, London.

'Shepherds Reposing.' (Octagonal.) *Engraved by W. Bond*, 1803. ...	(From the late C. F. Huth's Collection.) in. 12 × 15½	Signed.

ANDERSON, ROBT. W., 93, Mulgrave Street, Liverpool.

'The Intruder': three dogs meet on a country road ... ... (Said to have been painted at a village alehouse by Morland.)	in. 15 × 18	Unsigned.

ARMITAGE, BENJAMIN, Sorrel Bank, Pendleton, Manchester.

'The Woodcutter.' (Upright canvas.) *Engraved by W. Ward*, 1792... ...	(Cf. Oldham and Peck.) in. 20 × 36	Signed.	

ASHTON, MRS., Widow of Charles Ellis Ashton, Woolton Hall, Lancashire.

X

'The Sportsman's Return' *Engraved by W. Ward*, 1792...	(Page 44.) in. 25 × 30	Signed.	1792.

ASIATIC SOCIETY, Calcutta.

'The Farmer's Stable': A man leaning against a horse eating at a stall, beneath which are two dogs. An amorous couple to right among straw... ...	(Cf. Huth, Louis, No. 3.) in. 30 × 40	Signed.	

BAKER, MISS, Endcliffe Edge, Sheffield.

'Farmer's Boy, with Cart-horses, Pigs, etc.'	in. 30 × 36	Signed.	Undated.

BAKER, REV. SIR TALBOT, H. B., Bart., Ranston, Blandford.

	in.		
1. 'A Stable' ...	$39\frac{1}{2} \times 54\frac{1}{2}$	Signed.	1792.
2. 'Farm Yard'	$39\frac{1}{2} \times 54\frac{1}{2}$	Signed.	1793.
3. 'Smugglers'...	$39\frac{1}{2} \times 55\frac{1}{2}$	Signed.	1792.
4. 'Wreckers' ...	$39\frac{1}{2} \times 55\frac{1}{2}$	Signed.	1793.

All above exhibited at Burlington House Exhibition of Old Masters in 1892. No. 2 is considered one of Morland's best.

BARRATT, THOMAS J., Bellmoor, Hampstead Heath, London.

1. 'Belinda.' *Engraved by Burrows*, 1794 ...		(Described page 98.)
2. 'The Pledge of Love.' *Engraved by W. Ward*, 1788...		(Described page 98.)
3. 'Caroline of Lichtfeld.' *Engraved by J. R. Smith* ...		(Described page 98.)
4. 'The Farm Yard.' (Horizontal) ...	in. 28×35	Signed. Undated.

Farm outhouse under a spreading tree. On left, beside a wheelbarrow, donkey suckling foal. Pigs. A farm man converses with woman leaning over gate. A dog at his feet.		
5. 'Constancy.' (Upright.) *Engraved by W. Ward*, 1788 ... Girl in large hat and feathers leaning on rock by seashore, weeping and looking out to sea.	in. 10 × 11½	Unsigned. Undated. A portrait of Mrs. Ward. Companion picture to 'Variety.'
6. 'Setters.' (Horizontal) One black-marked standing: one red-marked couching.	in. 9¾ × 11½	Unsigned. Undated.

BARTON, C. A., 44, Fitzjohn's Avenue, Hampstead, London.

1. 'The Shepherd's Meal.' *Engraved by J. R. Smith*, 1803... ...	in. 24 × 30	Signed.	1793.
2. 'The Carrier's Stable.' *Engraved by W. Ward*, 1792 ...	19 × 25	Signed.	1790.
3. 'The Bull Inn'	19 × 25	Initialed.	
4. 'A Hunting Scene' ...	9 × 12	Initialed.	

BEARDSLEY, AMOS, Surgeon, Grange-over-Sands, Lancashire.

'Two Sheep under a Tree. (Oak panel) ...	in. 9½ × 13

BIRCH, CLAUDE C., Granville House, Granville Place, Portman Square, London, W.

'The Woodland Cottage.' Same as Mr. Cleveland's (Page 97)	in. 19½ × 22	Signed.	1779.

BIRKETT, JAMES, 37, Heaton Park Road, Newcastle-on-Tyne.

'Black and White Pigs Feeding'	in. $7\frac{1}{2} \times 9$	

BIRMINGHAM, CITY OF, MUSEUM AND ART GALLERY.

'Pigs' (on canvas). Exhibited by Morland at R.A. Exhibition of 1797.	ft. in. ft. in. 2 4 × 3 $1\frac{3}{4}$	Signed. Undated.

BLACKBURN, G. A., Northgate, Halifax.

'Winter Scene': oak-tree; farmer; young man with hay under his arm, going towards three sheep ...	in. 17 × 26	Signed.

BLATHWAYT, MRS. E., Huntspill Rectory, Bridgwater.

1. 'The Rutland Fencibles' ... Interior of a stable. To right, a man	in. 28 × 36	Signed (on cornbin).	1795.

in red jacket, tight breeches, and pigtail, sits, mug in hand. Another leans against a stall. A stableman forks up straw, and a fourth man leans against a corn-bin	This painting was purchased by Mrs. Blathwayt's husband's father off Morland's easel. Her husband was the Rev. C. W. Blathwayt.—R. R.
2. Morland's Last Sketch (that of a bank and a tree). (Page 83.) Pencil.	Morland's mother gave this sketch to the grandfather of Rev. Mr. Blathwayt, Rector of Huntspill, Bridgwater, who purchased from Morland 'The Rutland Fencibles.'—R. R.

BLATHWAYT, REV. R., 7, De Vere Gardens, Dover.

'St. James's Park' (sketch in oils on paper). *Engraved by F. D. Soiron*, 1790... ...	(Page 147.)

Boussod, Valadon & Co., 5, Regent Street, London.

1. 'Women Drawing Water from a Pond'			
2. 'Three Men Chatting, seated on Large Stones' (Panels, a pair)	in. $7\frac{1}{2} \times 10$	Signed.	1795.

Boyes, Edward, 26, Delauney Road, Crumpsall, Manchester.

Oil Paintings.

1. 'The Shepherds.' (Very fine.) *Engraved by W. Ward*, 1806 ...	(Page 135.) in. $19 \times 25\frac{1}{2}$	Signed.	Undated.
2. 'The Thatcher.' (Faded.) *Engraved by W. Ward*, 1806 ...	(Page 137.) 18×24	Signed.	1795.
3. 'Return from Market.' (In good condition.) ... A woman on left with mob-cap and red	18×22	Signed.	1793.

cloak, kettle in left hand, jug in right. A man (lifting latch of door) in light brown long coat carries a small tree over his right shoulder. Boy with dark ruby coat. Both man and boy wear broad-brimmed hats. Dog near cottage door. On right a thatched roof and old oak. Snow-clad winter scene behind.		
Water Colours.		
4. Drawing of Group ... Child on donkey. Man, woman and child lighting fire under pot on crossed-sticks.	in. $5\frac{1}{2} \times 8$	Initialed.
	Sold at Christie's, in 1868, for £13, from Hanbury Collection, of Stamford.	

	in.	
5. Drawing of Gipsies ...	$10\frac{1}{2} \times 13$	Signed.
A man leads a pack-horse.		
6. Drawing of Scene in Wood. (Fine) ...	$10\frac{3}{4} \times 14$	Signed
A group of hay-makers resting. Thatched cottage and water.		
7. Rustic Scene with Woman and Children. (Damaged) ...		
Sketch in Oil (on panel).		
8. Man, with broad-brimmed hat and red coat, looking at pigsty ...	$6\frac{1}{2} \times 12$	Initialed.

BRIDPORT, VISCOUNT.

'A Storm.' Sold at Christie's, 13 July, 1895, for 600 gs.

CALCUTTA (*See* ASIATIC SOCIETY.)

CHANCELLOR, EDWARD, Murieston, Midcalder, N.B.

1. 'Gipsy Encampment.' (On oak) ... A number of figures, including an old woman washing clothes. Linen hangs on a tree to dry.	in. $5\frac{1}{2} \times 6\frac{1}{2}$	Initialed.	1798.
2. Cottage ... Female figure in red cloak, with boy. Two horses, one feeding. (On canvas.)	$11 \times 13\frac{3}{4}$	Signed.	Dated, but illegible.

COATS, SIR THOMAS GLEN, Bart., Ferguslie Park, Paisley.

Two Portraits of Children. *Engraved by Appleton*, 1896 ...	in. 14×16	Unsigned.	Undated.

COLLINS, ERNEST, The Gables, Wedderburn Road, Hampstead, London, N.W.

1. 'The Gleaners'	in. 9×11		

2. 'Vagrant in a Wood' ...		
3. 'Peasant and Pigs.' *Engraved by J. R. Smith*, 1803	(Cf. Hatherley, Mather, McClintock, and Richardson.)	

COLLINS WOOD. (*See* WOOD.)

CORCORAN GALLERY, THE, Washington, U.S.A.

'The Farm House' ... (One of the first pictures acquired by Mr. Corcoran.)	in. 35 × 44	

CORNISH, JOHN R., 187, St. Ann's Road, South Tottenham, London, N.

Isle of Wight Coast Scene ... In background, a ruin on a lofty cliff. In foreground, to left, three men, with their coats off, pulling something ashore.	in. 20 × 24	Unsigned. Undated.

COURCELLES, REV. J. HECTOR DE, M.A. Oxon., 24, Arundel Gardens, Kensington Park Road, London.

Two Dogs about to quarrel over a Stick brought out of water in background ...	in. $27\frac{1}{2} \times 35$	Unsigned. Undated. Dawe, in his 'Life of Morland,' 1807 (p. 236), states that this picture was then in the Collection of Mr. H. H. Townsend, of Busbridge, near Godalming, Surrey. It was afterwards acquired by Sir John St. Aubyn, grandfather of the present proprietor's wife.—R. R.

CROSSE, E. MEREDITH, Newhouse Park, St. Albans.

1. 'Rabbits.' *Engraved by W. Ward*, 1806, *and J. R. Smith*, 1807	in. $20\frac{1}{4} \times 26\frac{1}{4}$	Signed. Undated.
2. 'Guinea Pigs.' (Cf. Lowther.)	$20\frac{1}{4} \times 26\frac{1}{4}$	Signed. 1792.
(Replica of painting *engraved by T. Gaugain*, 1789.)	'Rabbits' and 'Guinea Pigs' were engraved as a pair by W. Ward, 1806, and by J. R. Smith, 1807.—R. R.	

3. Two Fishermen landing Fish. Other two fishermen and dog resting on beach. Dog looking out of boat	in. $25 \times 38\frac{1}{8}$	Signed.	Undated.

DANIEL, GEORGE A., Nunney Court, Frome, Somerset.

'The Hard Bargain.' *Engraved by W. Ward*, 1800...	(Page 135.) in. 21×26	Unsigned.	

DOWDESWELL & DOWDESWELL, Limited, 160, New Bond Street, London.

1. 'Sow and Litter' ...	in. 10×12	Signed.	1791.
2. Gipsy Scene ...	$8\frac{3}{4} \times 12\frac{1}{2}$	Initialed.	
3. Landscape (Sketch) ...	10×12	Signed.	
4. Beach Scene ...	$11 \times 14\frac{1}{4}$	Initialed.	
5. 'The Wreck'	40×50	Unsigned.	
6. 'Smugglers' *Engraved by James Ward*, 1793... ...	$12\frac{1}{2} \times 14\frac{1}{4}$	Unsigned.	
7. 'Rustic Courtship' ...	$16\frac{1}{2} \times 20\frac{1}{2}$	Signed.	1794.

8. Cavern Scene, Isle of Wight	20 × 26	Initialed.
9. Gipsy Encampment ...	17¾ × 24	Signed.
10. Coast Scene ...	17 × 23	Unsigned.
11. Morland's Summer. *Engraved by W. Barnard*, 1802.	20 × 24	Signed.
12. 'Smugglers Carousing' ...	12 × 14½	Signed.

DRAKE, T. CLAYTON, Elm Grove, Dawlish, Devon.

'Evening; or, The Post-Boy's Return.' *Engraved by D. Orme*, 1796 ...	(Page 113.) ft. in. ft. in. 1 10 × 2 6	Unsigned.
(Supposed to be a replica of that sold at Christie's, March 24, 1888.)		

EGERTON, J. M., Hendersyde, Torquay.

'Selling Fish.' *Engraved by J. R. Smith*, 1799	in. 25 × 30	Unsigned. Undated.

(This painting is represented in an illustration opposite page 71 of Mr. Richardson's 'Life of Morland.' Its history is related in a footnote, page 62.)	A sketch for this painting was sold at Dowell's, Edinburgh, Nov. 14, 1896.—R. R.

FINE ART SOCIETY, 148, New Bond Street, London.

'La Fleur and the Dead Ass.' Scene from Sterne's 'Sentimental Journey.' (In oil.) Exhibited Oct., 1896 ...	

FLAMANK, HENRY, 153, Kensington, Liverpool.

	in.		
1. 'Smugglers'	21 × 31½	Signed.	
2. 'Mussel Gatherers' ...	17 × 22	Signed.	1797.

(Sold at Christie's, January 4, 1896, for £85 1s.)			
	in.		
3. 'Land Storm'	14½ × 18		
4. 'Fishermen going out' ...	18 × 25	Signed.	
(Sold at Christie's, January 4, 1896, for £39 18s.)			
5. 'Shipwreck'...	27½ × 35	Signed.	
(Sold at Christie's, January 4, 1896, for £44 2s.)			
6. 'Boatwreck'...	18 × 25	Signed.	

FLEMING, JOHN, 83, Portland Place, London, W.

1. 'The Turnpike Gate.' (Oblong.) *Engraved by W. Ward*, 1806 ...	(Cf. Knight, J. W.) (Page 136.)		
	in.		
	24 × 29	Signed.	1793.
(Exhibited some years ago at Burlington			

House at an Exhibition of Old Masters.)			
2. 'Mare and Foal.' (Oblong) ...	in. 12 × 14½	Signed.	1792.
(Belonged to a partner of Overend, Gurney and Co.)			
3. 'Waggoner buying Vegetables from a Woman with two Children.' (Upright) ...	24 × 29	Signed.	1797.
Waggon loaded with full corn sacks, on one of which, in red, is signed, 'G. Morland.' The woman is very good-looking, and the waggoner evidently admires her.			

4. 'Foxhunters leaving a Wayside Inn.' (Oblong) ... Five horsemen and pack and a small dark terrier with light brown muzzle (the original fox-terrier). A rustic on horseback looks on, and holds another horse at the door of inn, on sign of which is painted a horse.	in. 31 × 41	Signed.	Undated.
	(Companion to No. 5.)		
5. 'The Death.' (Oblong) ... The hounds are killing the fox, and the huntsman (in pink) is whipping them off. The small terrier is near the hounds. Hunters are arriving.	in. 31 × 41	Signed.	1803.
	Mr. Fleming acquired Nos. 4 and 5 about thirty years ago. He has also a fine painting by Morland's brother-in-law, James Ward, representing a scene on the beach (fisherman, fishwoman, etc.).		

George Morland used to paint and hunt in Leicestershire with Charles Loraine Smith, a great foxhunter, and known as 'the Enderby Squire.' He was the second son of Sir Charles Loraine, third Bart. of Kirke Horle, Northumberland.—R. R.

GILBEY, SIR WALTER, Bart., Elsenham Hall, Essex.

	ft. in.	ft. in.		
1. 'The Fox Inn'	4 6	× 5 3	Signed.	1790.
2. 'Death of the Fox' ...	4 $8\frac{1}{2}$	× 7 $8\frac{3}{4}$	Signed.	Undated.
3. 'Duck Shooting'	in. $9\frac{3}{4}$	× $11\frac{3}{4}$	Signed.	Undated.
4. 'Partridge Shooting' } A pair.	$15\frac{1}{2}$	× 20	Unsigned.	Undated.
5. 'Pheasant Shooting' } A pair.			(Cf. Huth, C. F.)	
(Nos. 4 and 5 *etched by T. Rowlandson*, 1790.)				
6. 'Setters.' *Engraved by W. Ward*, 1806...	$11\frac{3}{4}$	× $14\frac{3}{4}$	Signed.	Undated.

7. 'The Weary Sportsman.' *Engraved by W. Bond*, 1805	in. $11\frac{3}{4} \times 15\frac{3}{4}$	Signed.	Undated.
8. 'Winter' (Cattle) ...	$11\frac{3}{4} \times 14\frac{3}{4}$	Signed.	Undated.
9. 'Winter' (Skating) ...	ft. in. ft. in. 1 $7\frac{1}{2} \times 2$ $1\frac{1}{2}$	Signed.	Undated.
10. 'Gipsy Encampment' ...	2 $0\frac{1}{2} \times 2$ $5\frac{1}{2}$	Signed.	1791.
11. 'Gipsy Encampment' ...	1 $5\frac{3}{4} \times 2$ 0	Signed, G. Morland, J. Rathbone.	1791.
12. 'Wreckers' ...	4 10×6 $8\frac{1}{2}$	Signed.	Undated.
13. 'Sand Carting'	1 $6\frac{1}{2} \times 2$ 1	Signed.	1791.
14. 'Post Boys and Horses Refreshing' ...	1 7×2 1	Signed.	1794.
15. 'The Dram.' *Engraved by W. Ward*, 1796	2 $0\frac{1}{2} \times 2$ $5\frac{3}{4}$	Signed.	Undated.
16. 'The Deserter's Farewell' ...	in. $16\frac{7}{8} \times 21\frac{1}{4}$	Signed.	1792.

17. 'The Effects of Youthful Extravagance and Idleness.' *Engraved by W. Ward*, 1789	ft. in. 2 $0\frac{1}{2}$ ×	ft. in. 2 $5\frac{1}{2}$	Unsigned. Undated.
18. 'The Merciless Bailiff' ...	in. $13\frac{3}{4}$ ×	18	Unsigned. Undated.
19. 'The Cottage Door' ...	ft. in. 2 $9\frac{1}{4}$ ×	ft. in. 3 $9\frac{1}{4}$	Unsigned. Undated.
20. 'Innocents Alarm'd; or, The Flash in the Pan.' *Engraved by J. R. Smith, junr.*, 1803 ...	2 $3\frac{1}{2}$ ×	3 0	Unsigned. Undated.
21. 'Boy tending Sheep' ...	1 $6\frac{1}{2}$ ×	2 1	Signed. Undated.
22. 'Gathering Sticks' ...	in. $11\frac{1}{2}$ ×	$15\frac{1}{2}$	Signed. 1791.
23. 'The Fall' ...	$9\frac{1}{2}$ ×	$11\frac{1}{2}$	Signed. 1794.
24. 'The Dipping Well' ...	$11\frac{1}{2}$ ×	$14\frac{1}{2}$	Signed. Undated.

This catalogue was specially prepared for the present publication by Sir Walter Gilbey's directions.—R. R.

GLASGOW. THE CORPORATION GALLERIES OF ART.

1. Landscape. An Inland Stream ...	in. ft. in. 11 × 1 2½	Unsigned.	Undated.
Sketch of a landscape with stream spanned by a bridge, near which are a cottage and some figures.			
2. Sea-coast Scene. Smugglers ...	ft. in. ft. in. 1 0½ × 1 3	Signed.	1793.
A rocky sea-coast, with boat containing barrels, which men are unloading in a creek, where stands a man with white horse.			
3. Sea-coast Scene. Storm and Wreck ...	1 7½ × 2 0	Signed.	Undated.
Rock-bound sea-coast, with stormy sea and ship wrecked			

near the shore. Men launch a boat from shore, whilst man and woman in foreground look on.

	ft. in. ft. in.	
4. Sea Piece ...	1 0 × 1 4	Initialed. Undated.

A sea-shore with high cliffs and calm sea. Several boats drawn up on shore. Figures in foreground.

(All the above on canvas.)

HAMILTON, DUKE OF, The late.

	in. ft. in.
Stable Scene ...	20 × 2 2$\frac{7}{8}$

A postilion in a hay-loft caresses a very pretty girl seated on his knee. A man peeps from behind a truss of hay. (Beautifully painted.)

Previously belonged to Mr. Louis Huth.

HAMILTON, LIEUT.-COL. SIR CHAS. E., Bart., 82, Cadogan Square, London, S.W.

1. 'The Cornish Plunderers' ... ft. in. 4 6 × ft. in. 6 6 Signed. Undated.

(Described by J. Hassell in his 'Life of Morland.')

(Page 123 of Mr. Richardson's book.)

This picture belonged to Louis Philippe, and hung for years in the Louvre. It then came into the Standish Collection, on the sale of which Sir Chas. Hamilton obtained it. In 1892 £840 was bid for it at Christie's, but it was not sold, but withdrawn. It represents an animated scene on a beach, with 'Cornish wreckers' ransacking shipwrecked goods.—R. R.

2. 'Shrimping off the Isle of Wight' ... ft. in. 2 6 × ft. in. 4 0 Unsigned.

3. Cottage with Donkey and Boy (Snow Scene) ... in. 19 × 28 Unsigned.

4. Sheep, Cow and Boy ... 18 × 24 Unsigned.

5. Sea-coast, Men and Boat ... 18 × 24 Unsigned.

6. Alehouse Kitchen. *Engraved by R. S. Syer*, 1801 ... (Referred to by Hassell.)	in. 11 × 24	Unsigned.
7. Donkey and Pigs in Farmyard	19 × 25	Unsigned.
8 and 9. Rustic Scenes, painted on iron tea-trays, each ...	18 × 24	Unsigned.
(Painted by Morland when under nineteen, when he was trout-fishing on the borders of Lancashire and Yorkshire.)	Mr. R. Dyson Nutt, 2, Westfield Terrace, Loftus-in-Cleveland, has a painting done on a tea-tray, and signed 'G. Morland,' representing sheep and lambs in a barn, with two children looking in. The family has possessed the picture for a very long time.—R. R.	
10. Portfolio of Sketches by Morland		

HATHERLEY, H., 23, Brunswick Place, Brighton.

'Peasant and Pigs.' *Engraved by J. R. Smith*, 1803	(Page 133.) in. 17 × 24	Unsigned.

(Larger than Mr. Richardson's picture, but unsigned.)		(Cf. Mather, McClintock and Collins.)

HAWKINS, C. H., 10, Portland Place, London.

	in.
Two Landscapes, each about ...	10 × 10

HEARN, ARTHUR H., 20, West 14th Street, New York.

	in.
'Forester's Home' ...	16½ × 24½

HEARN, GEORGE A., 20, West 14th Street, New York.

	in.
1. 'Weary Wayfarers' ...	16 × 21
2. 'Noonday Rest' ...	17 × 19
3. 'Shepherds reposing' ...	15 × 18
4. 'Blissful Pigs'	10 × 12½

HOGARTH, D., Union Bank of Scotland, Dundee.

	in.		
1. 'Gipsies.' *Engraved by W. Ward*, 1792 ...	27½ × 36	Signed.	1792.

(Cf. McClintock, Paton, and Peck.)	This painting is represented in an illustration, opposite page 89, of Mr. Richardson's 'Life of Morland.'	
2. Young Man courting Young Woman. A girl on white pony. Dogs, donkey, etc.	in. $19 \times 23\frac{1}{2}$	Unsigned.
3. 'Sheep' ...	$9\frac{1}{2} \times 13$	Unsigned.
4. 'Farmer's Stable' ...	17×21	Unsigned.

HOGG, JOHN, 13, Paternoster Row, London.

Two Pigs in a Sty, one standing, the other lying down. ...	in. $26\frac{3}{4} \times 33\frac{1}{2}$	Unsigned. Undated.

HOHENLOHE, PRINCE, Castle Duino, near Trieste.

'There are two pictures here that I am convinced are by Morland.'—*Princess Mary of Thurn and Taxis* in 'Travels in Unknown Austria' (Macmillan and Co., London, 1896, p. 19).

HOLLOWAY COLLEGE, ROYAL, Egham.

1. 'The Carrier preparing to Set Out'... ... (From the Earl of Dunmore's Collection.)	in. 34 × 46	Signed.	1793.
2. 'Jack in the Bilboes.' *Engraved by W. Ward*, 1790, *and R. Clamp*, 1797...	14 × 18	Signed.	1790.
3. 'The Contented Waterman.' *Engraved by W. Ward*, 1790, *and R. Clamp*, 1797 ...	14 × 18	Signed.	1790.

(The two last are companion pictures.)

HUTH, CHARLES FREDERICK, The late.

1. 'Visit to the Child at Nurse.' *Engraved by W. Ward*, 1788 (Sold at Christie's, July 6, 1895, for 1,050 gs.)	(Page 145.)		

2. 'Partridge Shooting' } A pair.		(Cf. Gilbey.)
3. 'Pheasant Shooting' } A pair.		(Page 147.)
Nos. 2 and 3 *etched by T. Rowlandson*, 1790.		
(Sold at Christie's, July 6, 1895, for 480 gns. the pair.)		
4. 'A Cottage Door' ...		
(Sold at Christie's, July 6, 1895, for 710 gns.)		

HUTH, LOUIS, Possingworth, Cross-in-Hand, Hawkhurst.

1. 'Interior of Alehouse' ...	in. $9\frac{1}{2} \times 11\frac{1}{2}$	Unsigned. Undated.
A tired sportsman, in green coat, sitting astride a chair, and resting his head and arms on back asleep.		Mr. Huth kindly prepared for the present publication this description of his Morlands. —R. R.

Two dogs at his feet, also his hat. Two men in background sitting at a window.		
(Thinly painted, silvery and harmonious.)		
2. Man in blue coat and red collar, leaning against a tree in middle of a wood and talking to two seated women, one of whom suckles a baby. Setter in foreground ...	in. $9\frac{1}{2} \times 11\frac{1}{2}$	Unsigned. Undated.
3. 'Interior of Stable.' *Engraved by W. Ward* ...	$20 \times 26\frac{7}{8}$	Unsigned. Undated.
White horse (much admired by Sir E. Landseer). A man	(Cf. Asiatic Society.)	

leaning on same looking at man and woman romping in straw (mentioned by Hassell, page 14).			
4. Two Donkeys, one with cropped ears. A pig with collar lying down ...	in. $11\frac{7}{8} \times 14\frac{3}{4}$	Unsigned.	Undated.
5. Winter Piece	ft. in. ft. in. $2\ 3\frac{3}{4} \times 2\ 11\frac{5}{10}$	Signed.	Undated.
Cottage and oaktree covered with snow. Three donkeys, dog, and woman in red cloak. Children sliding on small pond, one of whom has fallen.			
6. Rustic Scene...	$13\frac{1}{2} \times 15$	Unsigned.	Undated.
Cottage and oak-tree on			

bank. Pigs, donkey, and groupofgipsies.				
7. 'Morning; or, The Higlers preparing for Market.' *Engraved by D. Orme*, 1796 ...	2	ft. in. $3\frac{1}{8} \times 2$ ft. in. $11\frac{1}{4}$	Signed.	1791.
8. Snow Piece ... Cottage and oak-tree. Two ponies. Two lads snowballing an old woman, who shakes her fist at them, whilst a dog barks at her.	2	$3\frac{1}{4} \times 2$ $11\frac{1}{4}$	Signed.	1790.

ICHENHÄUSER, J., Berkeley Galleries, Bruton Street, London.

1. 'The Village Pump' ...				
2. 'The Charcoal Burners' ...				

Both reproduced in *The Sketch* of Nov. 27, 1895.

JOULE, A. J., 45, Montreal Street, Victoria, British Columbia.

Woodland Scene, with cow, sheep, and goat in right foreground ...	in. 13 × 15	Initialed. Undated.

KELLY, F. A., South Street Brewery, Sheffield.

1. 'A Scene in Derbyshire' ... Cottage door. Man and grey horse.	in. 34 × 50	Signed.	1792.
2. 'The Dead Porker' ... Farmyard with butcher, peasants looking on, dog, etc.	25 × 30	Initialed. Undated. No. 2 from John Raphael Smith's Collection. See Hassell's 'Life of Morland.'	

KENSINGTON. (*See* SOUTH.)

KNIGHT, J. W., 33, Hyde Park Square, London, W.

1. George Morland's portrait, done by himself when a youth	(Page 100.) in. 19½ × 23	Unsigned.

2. 'The Gipsies' Tent.' *Engraved by J. Grozer*, 1793	(Cf. Rutherfurd.) in. 36 × 41	Unsigned.	
3. 'A Farmyard' A farmer on grey horse faces a brown horse, whose near foreleg is examined by a man. A brown horse in loose-box. Dog in foreground. Landscape and farm-building.	27½ × 35½	Signed.	1789.
4. 'The Turnpike Gate.' *Engraved by W. Ward*, 1806	(Cf. Fleming, John.) in. 24½ × 29½	Signed.	
5. 'The Horse Feeder.' *Engraved by J. R. Smith*, 1799 ...	16½ × 21	Signed.	1794.
6. 'Gipsy Encampment' ...	11¼ × 14¼	Unsigned.	
7. 'Shipwreck'...	15¼ × 19	Unsigned.	
8. Landscape with Gipsies ...	11½ × 14¾	Signed.	1795.

9. Landscape with Gipsies ...	in. $6\frac{1}{4} \times 8\frac{3}{4}$	Signed at back on panel.
10. Female Portrait. (Oval.)	$6 \times 4\frac{1}{2}$	

LAWRIE & CO., 15, Old Bond Street, London.

'Mr. Lynn's Cottage at Cowes, Isle of Wight,' with portrait of Mr. Lynn looking at his horse	(Dawe's 'Life of Morland,' page 231.) in. 34×42	1799.

LEICESTER ART GALLERY.

'Calm off the Coast of the Isle of Wight' (Painted on a mahogany panel.)	in. $11\frac{1}{4} \times 16\frac{1}{4}$	Signed. Undated.

LOUVRE, THE, PARIS.

'La Halte.' Scene outside an inn. *Engraved by Rajon, Paris.*

LOWTHER, CAPTAIN FRANCIS, R.N., 73, Pont Street, London, S.W.

1. 'Guinea Pigs.' *Engraved by T. Gaugain*, 1789	(Cf. Crosse.) in. $25 \times 29\frac{1}{2}$	Unsigned. Undated.

2. 'Dancing Dogs.' *Engraved by T. Gaugain*, 1790	in. 25 × 29½	Unsigned. Undated.
No. 1 *engraved* (with 'Rabbits') *by W. Ward*, 1806, *and J. R. Smith*, 1807.		

MANCHESTER ART GALLERY.

'The Farrier's Forge' ...	in. 28 × 36	Unsigned. Undated.

MAPPIN ART GALLERY, Sheffield.

'The Village Inn'	in. 23 × 30	Signed. Undated.

MARSHALL, GEORGE W., LL.D., Sarnesfield Court, Weobly.

Pigs in a Sty. Woman looking over gate at them ...	in. 24 × 30	Initialed. Undated.

MATHER, DR. GEORGE H., 11, Annfield Place, Dennistoun, Glasgow. (Died, Nov. 29, 1895.)

'Peasant and Pigs.' *Engraved by J. R. Smith*, 1803 ...	(Cf. Hatherley, Collins, and McClintock.) in. 12 × 15	Signed. Undated.

Same as Mr. Richardson's picture (page 133), except that the little girl has a brown frock. The canvas also is smaller.	This painting is represented in an illustration opposite page 50 of Mr. Richardson's 'Life of Morland.'		

MAWSON, JOHN, 44, Railway Terrace, Southport.

'Gipsy Encampment.' (In crayons) ...	in. 15 × 19	Signed.

MCCLINTOCK, Major H. S., Kilwarlin House, Hillsborough, Co. Down, Ireland.

1. 'Paying the Horseler.' *Engraved by S. W. Reynolds*, 1805 (On canvas.)	(Page 133.) in. 23 × 32	Initialed. Undated.
2. 'The Public-house Door.' *Engraved by W. Ward*, 1801 (On canvas.)	(Page 155.) in. 18 × 21	Unsigned. Undated.

3. 'Gipsies.' *Engraved by W. Ward*, 1792 ... (Cf. Hogarth, Paton, and Peck.) (On canvas.)	(Page 136.) in. 21 × 24	Signed. Undated. This painting is represented in an illustration opposite page 89 of Mr. Richardson's 'Life of Morland.'
4. 'Peasant and Pigs.' *Engraved by J. R. Smith*, 1803 ... (On canvas.) (Page 133.)	(Cf. Hatherley, Mather, Richardson, and Collins.) in. 18 × 24	Signed. 1791. This painting is represented in an Illustration opposite page 50 of Mr. Richardson's 'Life of Morland.'

MEE, REV. DR., The Chantry, Westbourne, Emsworth, Hants.

1. Landscape. Village Inn, with figures. (On canvas) ...	in. 20½ × 25
2. Landscape. Cattle and figures. (On panel) ...	15 × 20½
3. Winter Scene. (On panel) ...	11½ × 15

4. Landscape and Cattle. (On panel) ...	in. 12 × 14½ No dates or signatures on above.		

METROPOLITAN MUSEUM, New York.

'Midday Meal'	in. 28 × 36 (Presented by Mr. George A. Hearn.)		

MICHAELIS, MAX, Tandridge Court, Oxted, Surrey.

1. 'Temptation.' *A replica of painting engraved by W. Humphrey*, 1790 ...	in. 25 × 30	Signed.	1792.
2. 'Selling Cherries.' *Engraved by E. Bell*, 1801	20 × 36	Signed.	Undated.
3. 'The Death of the Fox.' *Engraved by J. Wright*, 1794	20 × 26	Signed.	1794.

MONTAGU, SIR SAMUEL, Bart., M.P., 12, Kensington Palace Gardens, London.

	in.	
'Farmyard with Pigs' ...	25 × 30	Signed. Undated.

(Bought at J. M. Eager's sale at Christie's, 1883. Exhibited at R. A. Exhibition of Old Masters, 1894.)

MORLAND, CAPT. GEORGE, 22, St. Stephen's Square, Bayswater, London. (Grand-nephew of George Morland.)

	in.
'Girl with Doll'	7 × 8½

(Never engraved.)

NATHAN, J., Burlington Gallery, 27, Old Bond Street, London.

	in.
Landscape with Gipsies ...	28½ × 36½

NEW YORK. (*See* Metropolitan Museum of.)

NATIONAL GALLERY, London.

1. 'The Farmer's Stable.' *Engraved by W. Ward*, 1792 ...	ft. in. ft. in. 4 9 × 6 7½	(Pages 92 and 109.) Signed. Undated.

Two horses and a pony are being led by a boy into a stable. To the left a man is stooping and collecting together some straw. (On canvas.)			This painting (considered Morland's masterpiece) is represented in an illustration opposite page 109 of Mr. Richardson's 'Life of Morland.'
2. 'A Quarry, with Peasants'	in. 7 × 9	Unsigned. Undated.	
Broken ground, with a high gravelly bank studded with scrub. (On wood.)			(Page 93.)
3. No. 1351.—'Door of the Red Lion Country Inn'	ft. in. ft. in. 3 5 × 4 1	Signed. Undated.	
Farmer on white pony at inn-door. Landlady offers him a mug of ale. Children at door. Two dogs. Youth			This painting is described in the new Official Catalogue, published in 1896, where, however, some errors occur in the biographical notice of George Morland. 1. Maria Morland was married to

burns brushwood. Distant hills and meadows. (On canvas.) (Bequeathed by Sir Oscar M. P. Clayton, C.B., in 1892.) (The original, or a replica, was sold in June, 1896, by Messrs. Colnaghi to Mr. Orrock, *q.v.*)		William, not James, Ward. 2. George Morland's wife never separated from him, for they were always a most affectionate couple. 3. The portrait of Morland by Muller, engraved by Edwards, is unreliable, being unlike other contemporary portraits, including those by Morland himself. 4. The 'Drawing with a Poker' was not Morland's first exhibit at the Royal Academy. —R. R.

NATIONAL GALLERY OF SCOTLAND, Edinburgh.

'The Stable Door: a Study' (Canvas) ...	(Page 93.) in. 13 × 15	Signed. Undated.
Two horses drinking at a trough. Two men, one in a blue coat with a glass in his hand, stand beside door of thatch-covered stable.		A poor example of Morland. —R. R.

NATIONAL GALLERY OF IRELAND, Dublin.

Landscape, with figures and cattle (on canvas)	in. $20\frac{1}{8} \times 26\frac{1}{4}$	Signed. Undated. The Registrar of the Gallery (Mr. Strickland) remarks: 'This is an undoubted and genuine work of Morland, although the signature is not quite above suspicion.' —R. R.

OLDHAM, JOHN, St. Vincent's Presbytery, 13, Hardy Street, Liverpool.

'The Woodcutter.' *Engraved by W. Ward*, 1792...	ft. in. ft. in. 1 11 × 2 $3\frac{3}{4}$	(Page 149.) Unsigned. (Cf. Armitage and Peck.)

ORTON, DR. CHARLES, Ochiltree, near Hastings.

Sheep and Shepherds in a Storm	in. 25 × 30	Signed. 1790 or 1796.

ORROCK, JAMES, 48, Bedford Square, London, W.C.

Door of the Red Lion Country Inn		

(The original, or a replica, of painting in National Gallery, *q.v.*)		Mr. Louis Huth thinks Mr. Orrock's is the finer in tone. —R. R.

PATON, JAMES, Superintendent of the Corporation Galleries of Art, Glasgow.

1. 'Gipsies.' A group of four figures under an oak-tree. *Engraved by W. Ward*, 1792...	in. 19 × 24½	This painting forms an illustration opposite page 89 of Mr. Richardson's 'Life of Morland.' Unsigned. Undated.
(Cf. Hogarth, McClintock and Peck.)		
2. 'Hilly Landscape, Sussex.' A slight sketch (injured) ...	5½ × 7	Unsigned. Undated.

PECK, GEORGE, 9, Belgrave Square, London, S.W.

1. 'The Woodcutter.' *Engraved by W. Ward*, 1792...	in. 20 × 26	Signed. Undated. (Cf. Armitage and Oldham.)

	A woodman lops the branches off an oak, whilst two children play with a donkey. In background gipsies beside a fire. In foreground dog asleep and baskets.	Mr. Peck kindly prepared for the present publication this description of his fine gallery of Morlands.—R. R.	
2.	'Washing Day'	in. 20 × 26	
	Cottage scene. A woman pours water from a kettle into washing-tub. On right a man dips up water from a pond. In foreground two children play with dolls. To left, a woman hangs up clothes to dry.		
3.	'The Quarry'	in. 16 × 20	Signed.

Stone quarry near roadside. Two men work whilst three pull up with ropes a trolley laden with stone. A cart waits to receive it.		
4. Coast Scene ... Sea-coast with high ground, and a cottage on right. Four figures on shore.	in. 10 × 12	Initialed.
5. Forest Scene Outskirts of a wood, with man, woman and child seated on a bank in foreground.	13½ × 17	Signed.
	A rather stiff, early work, very carefully painted.	
6. 'The Fisherman's Toast; or, Fishermen Ashore.' *Engraved by W. Hilton*, 1806...	in. 19 × 22	

In centre a fishwoman with a basket on her head. Two fishermen sitting on right hold up their glasses to her health. Behind, a view of sea and a ship. On left, a dog. On right, an inn.

	in.	
7. 'Market Cart.'	17 × 22½	Initialed.

A country lane, down which passes a cart with a man driving, a red-cloaked woman and white dog following. A spreading oak to right and some felled timber.

A bad copy of a part of this picture is in the Foster Gallery at the South Kensington Museum.

	in.	
8. 'Pigsty' ...	27½ × 35½	Signed. Undated.

On the left, a sow and two little pigs. Carrots and turnips in foreground. On right, a trough, against which rests a broom. A man with carpenter's basket leans against the rails of the sty, dressed in a white smock, and without a hat.		(Cf. Roe.)	
9. 'Gipsies.' *Engraved by W. Ward*, 1792...	in. 17 × 23½ (Cf. Hogarth, Paton, and McClintock.) This painting is represented in an illustration opposite page 89 of Mr. Richardson's 'Life of Morland.'		
10. 'Louisa.' (Oval.) *Engraved by T. Gaugain*, 1789.	in. 12½ × 15½	Signed.	1782.

Louisa is listening to the voice of her lover, which she seems to hear through the storm which is raging on the sea-coast, where a vessel being wrecked is seen in the distance. (A very beautifully finished work. Soft colouring.)	One of the pair engraved to illustrate a poem by Mrs. ——, of Bath.			
11. 'The Labourers' Luncheon.' *Engraved by C. Josi*, 1797 ... In foreground, two labourers, one seated on the ground with a mug in his hand, whilst the other, holding a knife, stands with his back		in. $10\frac{1}{2} \times 13\frac{1}{4}$	Signed.	1792.

turned. A dog looks up at the standing figure.

12. 'Children Fishing.' *Engraved by P. Dawe*, 1788 ... in. 10 × 11 Signed. Undated.

Two children on the bank of a stream. The boy holds a stick which has a string to it, from which hangs a small fish he has caught. The girl is seated, but turns towards the boy to try and secure the fish. Her hat lies on the ground beside her. She wears a white dress and scarlet shoes.

This picture is an exquisite gem, both in finish and colour, and forms one of the finest examples of Morland's combined breadth and finish, with lovely colour, especially in the painting of the children and of the dress of the girl. The old oak behind the figures, and the bank, grass and water are also beautifully painted. (*Vide* Remarks under Sir Charles Tennant, No. 1, as to Morland as a painter of children.—R. R.)

13. 'Forest Glade' in. $7\frac{1}{4} \times 10$ Signed. 1791.

A small (rather dark) view in a wood. In the foreground, a man wearing a red jacket, and a dog. In the distance, another figure and dog. (Picture in bad condition.)				
14. 'A Stable Yard' ...	ft. in. ft. in. 2 4 × 3 0	Signed.	1791	An excellent picture, which I describe here after inspection.—R. R.
Exterior of a turf-thatched stable-hut. Two men at door, one in a red vest, the other holding a bag. An old brown horse, harnessed, is about to enter stable. Three pigs in foreground. In background a precipice, and				

two small waterfalls to right hand.

PEYNTON, REV. FRANCIS J., Rector of Kelston, near Bath.

	ft. in.	ft. in.
'A Farmyard' ...	2 3 ×	3 0

PHILLIPS, REV. CANON, Manor House, Stoke d'Abernon, Cobham, Surrey.

The catalogue of this extensive collection was kindly prepared for the present publication bv Canon Phillips himself, to whom the paintings descended, chiefly from his father and uncle. The collection is known as the 'Abiss and Phillips Collection,' and its nucleus appears to be the collection of 'William Phillips, Esq., of Gloucester Place,' mentioned at page 233 of Dawe's 'Life of Morland.'—R. R.

	in.	
1. 'Wreck of Boat' ... Sailors climbing up a rock. (Oblong.)	$11\frac{3}{4} \times 14\frac{1}{2}$	Signed. Undated.

2. 'The Storm' (off Black Gang Chine) ...	ft. ft. in. 3 × 4 6½	Signed.	1790.
Sea breaking over a rocky coast. Men drawing up a boat and bales of goods. Ship under double-reefed sails. Small lugger under shelter of the land. (Oblong.)	Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.		
3. 'The Blind White Horse.'	ft. in. ft. in. 2 3½ × 2 11	Signed.	Undated.
Man driving horses to water from stable. (Oblong.)	Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.		
4. 'Portrait of Morland and his Dog' ...	(Page 78.) in. 11½ × 15	Unsigned.	Undated.
Morland rests at table and talks to fishermen with nets. (Upright.)	Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894. (Bought from a public-house at Carshalton.)		

5. 'Man in Snow.' (Upright.) ...	in. 10 × 12	Signed.	Undated.
6. 'Miller and his Men' ... Sacks of corn. (Page 78.) (Upright)	$11\frac{1}{2} \times 14\frac{1}{2}$	Signed. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.	1797.
7. 'Sea-piece' ... Wreck of boat. Sailors climbing up a rock. Dismasted ship in distance. (Oblong.)	ft. in. ft. 2 $3\frac{1}{2} \times 3$	Signed.	Undated.
8. 'Bargaining for Fish' ... Fishermen in boat returning from fishing. Selling fish on shore. (Oblong.)	2 $3\frac{1}{2} \times 3$	Signed.	Undated.
9. 'The Disconsolate and her Parrot' ... Portrait of Mrs. Morland. (Upright.)	in. $9\frac{1}{2} \times 11\frac{1}{2}$	Signed. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.	Undated.

10. 'Peasants Travelling' ... Figures outside building. Donkey laden. Dog. (The woman is a portrait of Morland's sister-in-law.) (Oblong.)	ft. in. ft. 1 5½ × 2	Signed (on donkey's pack).	Undated.
11. 'Selling Fish' Figures sitting in foreground with fish and basket and dog. Cart with white horse. (Oblong.)	ft. ft. in. 2 × 2 6	Signed (on a rock).	Undated.
		Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.	
12. 'The Cottage Door' ... Summer. Family group. Man cutting wood in foreground. Church in the distance. (Oblong.)	ft. in. ft. in. 2 3½ × 2 11	Signed.	Undated.
		Exhibited at Burlington House, 1870.	
		Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.	
13. 'Woman Feeding Pigs' ...	ft. in. ft. in. 1 2½ × 1 7¼	Signed.	Undated.

Donkey and child with dog. (Oblong.)			Exhibited at Burlington House, 1870.
14. 'Farmer, Wife and Child' ...	ft. in. ft. in. 1 2 × 1 7½	Unsigned. Undated.	
Lad asks for work. Donkey saddled. (Oblong.) (Companion to No. 13.)			
15. 'Wood-gatherers in the Snow.' (Upright) ...	1 1½ × 1 5½	Signed. Undated.	Exhibited at Burlington House, 1870.
16. 'Gamekeeper (or Poacher) with Dogs' ...	ft. in. ft. in. 1 2 × 1 5½	Unsigned. Undated.	
Portrait of Morland's servant Simpson. (Page 76.) (Upright.)			Exhibited at Burlington House, 1870. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
17. 'Friend.' *Engraved by W. Ward* ...	ft. in. ft. in. 3 3 × 4 1	Signed. Undated.	

	Portrait of the Newfoundland dog which saved Mr. Wm. Phillips from being drowned whilst bathing in the sea at Portsmouth, October 4, 1789. (Oblong.)		Exhibited at Guildford, May, 1884. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
18.	'The Shepherd Asleep'...	ft. in. ft. in. 1 5½ × 2 6	Unsigned. Undated.
	Dog keeping watch over sheep. (Upright.)		Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
19.	'Fishermen Selling their Fish on Shore'	ft. in. ft. 2 3¼ × 3	Signed. Undated.
	Storm brewing. (Oblong.)		Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
20.	'The Red Lion Inn'... ...	ft. in. ft. 2 3½ × 3	Signed. Undated.
	Man on chestnut horse is drinking, whilst		Exhibited at Burlington House, 1870.

landlord and landlady talk to him. Pigs in foreground. Man leaning over fence. (Oblong.)				The 'Red Lion' is also depicted in No. 3, National Gallery.—R. R.
21. 'Yarmouth Fort.' Seapiece... ... Stormy day. Boat with sailors. (Oblong.)	ft. in. 2	ft. $3\frac{1}{4} \times 3$	Signed (on sail).	1803.
22. 'Wood Gatherers in Savernake Park' ... Donkey laden. (Oblong.)	2	$3\frac{3}{4} \times 3$	Unsigned.	Undated. Exhibited at Burlington House, 1870.
23. 'Watering Horses' ... Farm men seated outside barn. Boy on chestnut horse. Dog. (Oblong.)	ft. in. 1	ft. in. $7\frac{1}{2} \times 2\ 1\frac{1}{2}$	Signed.	Undated.

		ft. in. ft. in.	
24.	'1st September.' Lyndhurst, in the New Forest. Sportsmen and dogs in foreground. (Oblong.)	2 5½ × 2 6	Unsigned. Undated. Exhibited at Burlington House, 1870. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
		ft. in. ft.	
25.	'1st October.' Pheasant-shooting in Savernake Forest. (Oblong.)	2 3½ × 3	Unsigned. Undated. Exhibited at Burlington House, 1870. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
		ft. ft. in	
26.	'Winter' ... Snow scene. Woman and girl at door ajar. Horses and dog. (Oblong.)	2 × 2 6	Signed. Undated. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
		in.	
27.	'The Stable Yard' ... Man in red jacket enters stable. Horses, one lying in straw. (Oblong.)	9½ × 11½	Signed. Undated. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.

28. 'Gipsy Encampment' ... Man, woman and child in a wood. (Oblong.)	in. $6\frac{3}{4} \times 9\frac{3}{4}$	Signed.	1795.
29. 'Portrait of Mrs. Jordan' (Actress, mother of first Earl of Munster.) (Upright oval.)	ft. in. ft. in. 1 2 × 1 5	Unsigned. Undated. Exhibited at Burlington House, 1870. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.	
30. 'Wreck of an Indiaman' (off the Needles, Isle of Wight). (Oblong) ...	ft. ft. in. 2 × 2 $5\frac{1}{4}$	Signed (on a package). Undated. Exhibited at Burlington House, 1870. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.	
31. 'The Day after the Wreck' ...	ft. ft. in. 2 × 2 5	Signed (on a package). Undated.	

	Hauling in and gathering up wreckage. (Oblong.)		Exhibited at Burlington House, 1870. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
32.	'Cow and Calf worried by Dog.' (Upright.) ...	ft. in. ft. in. 1 2 × 1 4½	Signed. Undated. Exhibited at Burlington House, 1870. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
33.	'Feeding the Calves' ...	ft. in. ft. in. 1 2 × 1 5	Unsigned. Undated.
	Cowhouse. Woman standing by door. (Oblong.)		Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
34.	'Wayfaring Man in the Snow' ...	in. 10 × 12	Signed. Undated.
	Dog running beside him. (Upright.)		

35. 'Fishermen waiting for Evening Breeze' ...	ft. in. ft. in. 1 10½ × 2 6	Signed (on boat).	Undated.
Background of chalk cliffs. Men resting on shore. Women standing. (Oblong.)			
36. 'Morning' ...	2 4½ × 3 2½	Unsigned.	Undated.
Sheep. Shepherds resting. Peasants talking to shepherds. Cottage with water. *Engraved.* (Oblong.)		Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.	
37. 'Evening' ...	ft. in. ft. 2 4 × 3	Unsigned.	Undated.
Man driving cow and sheep. Figure of boy behind. Castle on wooded height. (Oblong.)			

38. 'Girl on Seashore in a Gale.' (Oblong) ...	in. $10\frac{1}{2} \times 12$	Signed.	Undated.
39. 'The Hermit.' (Upright) ...	$9\frac{1}{2} \times 12$	Signed	1795. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
40. 'Crossing the Brook' ... Figures and donkey. (Oblong.)	ft. in. ft. in. 1 $1\frac{1}{2} \times$ 1 $4\frac{1}{2}$	Unsigned.	Undated.
41. 'The Smugglers' ... Band of smugglers hauling up a boat carrying bales and casks. A woman, loaded horses, etc. (Oblong.)	1 4×2	Signed.	Undated.
42. 'Shepherds Reposing' ... Two shepherds and dogs. Sheep. Even-	ft. in. ft. in. 1 $3\frac{1}{2} \times$ 1 8	Signed.	Undated. Exhibited at Burlington House, 1870.

ing. Farmhouse in distance. (Upright.)	Carefully finished. A fine work.—R. R.		
	in.		
43. 'Landscape'...	$9\frac{1}{2} \times 12$	Signed.	1794.
Figures and donkey in foreground. (Oblong.)	Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.		
	in.		
44. 'The Ferry'...	10×14	Unsigned.	Undated.
Men waiting for the boat. (Oblong.)			
45. 'Landscape'...	$9\frac{3}{4} \times 12$	Unsigned.	Undated.
Cows resting under trees. Two figures. (Oblong.)			
46. 'Sheep in the Snow. (Oblong) ...	12×14	Signed.	1793.
47. 'Sheep in the Snow. (Oblong) ...	12×15	Signed.	Undated.

(Companion to No. 46. The same sheep, but in different positions.)			
48. 'Summer' ...	ft. ft. in. 2 × 2 5	Signed.	1795.
Waggon and horses descending hill. Guide-post. Waggoner directing a woman sitting beside a pond and pointing to guide-post. (Oblong.)	Exhibited at Burlington House, 1870. Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.		
49. 'Mending the Nets' ...	in. 11 × 16	Signed (on boat).	1796.
Two fishermen mending nets; other men painting boat. (Oblong.)			
50. 'Seashore' ...	10 × 14	Unsigned. Undated.	
Men and boats. (Oblong.)			

51. 'A Winter Night' ... Farmer and his man driving sheep home from market. Snow on tree. (Oblong.)	in. $8\frac{1}{4} \times 11\frac{1}{4}$	Unsigned. Undated.
52. 'Breaking Cover.' (Upright) ...	$5\frac{3}{4} \times 7$	Signed. Undated.
53. 'Full Cry.' *Engraved* 1824. (Oblong) ...	$6\frac{1}{2} \times 8\frac{1}{2}$	Unsigned. Undated.

Described page 140.
(Cf. Richardson.)

PLATT, MRS. T., 716, Country Road, Smallheath, Birmingham.

'The Startled Horse.' (Sepia drawing) ... A wild horse startled by a lion.	in. 18×24	Signed. 1780.

PRICE, JAMES.

1. 'The Labourer's Home' Very small.

(Sold at Christie's on June 15, 1895, for 320 guineas.)

2. 'Mutual Confidence' ... Very small.

(Sold at Christie's on June 15, 1895, for 940 guineas.)

(Page 153.)

RAWLINSON, JAMES, 124, Granby Street, Liverpool.

'Watering the Cart Horse.' *Engraved by J. R. Smith*, 1799.

Pages 65 and 154.

'Watering the Cart Horse' is erroneously attributed to Gainsborough by Ernest Chesneau in his 'English School of Painting' (Cassell and Co., London, 1887, page 116), showing how the occasional similarity of style in both artists may deceive Art-critics.—R. R.

READ, J. H., 48, Wilbury Road, West Brighton.

Landscape and Portraits of Dr. Lynn (page 75) and his Man-servant ...	ft. in. ft. in. 2 9 × 3 8	
A horse, dog, and two pigs.		Painted at Cowes, 1797. Sold, on Mr. Read's behalf, by P. and D. Colnaghi for £350. Present owner unknown.

REVELL, FRANK F., 130, Belmont Road, Liverpool.

Three pigs in a shed	in. 9 × 12	

RICHARDSON, RALPH, F.R.S.E., 10, Magdala Place, Edinburgh.

1. 'Peasant and Pigs.' *Engraved by J. R. Smith*, 1803. (Canvas) ...	(Page 133.) in. 16 × 20	Signed.	1751.
A boy leans against the outside of a thatched pig-		(Cf. Mather, McClintock, Hatherley, and Collins.)	

sty. Beside him is a little girl in a blue frock. Two pigs, one black, one yellow, drink out of a trough. A white and brown spaniel looks into it.

This painting is represented in an illustration opposite page 50 of Mr. Richardson's 'Life of Morland.'

An indifferent example of this painting *without the little girl* was sold at Dowell's, Edinburgh, November 14, 1896.—R. R.

2. 'Full Cry.' Hunting scene. *Engraved* 1824... ...

(Page 140.)

in. $5\frac{1}{2} \times 7$ Unsigned. Undated.

A red-coated huntsman on grey horse is followed by a blue-coated huntsman on a brown horse. Other huntsmen in distance.

(Cf. Phillips, No. 53, which represents the same scene.

3. 'Returning from Work' ...

in. $9\frac{1}{2} \times 11\frac{1}{2}$ Signed. Undated.

A woman in a red cloak carries a bundle

(Page 97.)

of faggots over her shoulder and a carpenter's basket in her left hand. A boy and hairy dog follow her.		Exhibited at Grosvenor Gallery, Winter Exhibition, 1887-88.
4. 'Stormy Weather' ... In foreground, preceded by a white dog, a red-cloaked woman carrying a vegetable basket is followed by a blue-cloaked little girl. Behind, a man on an ass holds on his hat, whilst his hand also grasps a stick. In background, a thatched cottage and a stormy sky.	in. $16\frac{1}{2} \times 20\frac{1}{2}$	Signed. Undated.
5. 'Burning Brushwood' ...	$9\frac{1}{2} \times 14$	Unsigned. Undated.

A smock-clad man, a woman, and two children round a fire. In background a cart with two men, followed by woman and child.		This water-colour drawing belonged to Mr. Billington (the celebrated singer's husband) in 1789.

RIDPATH, THOS., 12, Church Street, Liverpool.

'Interior of Stable' ...	in. 20 × 24	Unsigned. Undated.
To left, two horses standing at stall. To right, sheep, poultry, etc.		Formerly in collection of late Dr. Whittle, Liverpool.

ROE, ROBT. H., 68, Ommoney Road, New Cross, London, S.E.

'Contentment'...	in. 13½ × 20½	Initialed. 1787.
A man looks into a pigsty in which reclines a sow. Beside her are three		Mr. Roe is etching this picture on copper.—R. R.

little pigs, one standing. A pail, crossed by a broom, to right.	(Cf. Peck, No. 8.)		

RUTHERFURD, MRS. ANDREW D., 9, Prince's Terrace, Dowanhill, Glasgow.

'The Gipsies' Tent.' *Engraved by J. Grozer*, 1793.	(Cf. Knight.) in. 22 × 28	Signed.	1791.

SALTING, GEORGE, 86, St. James' Street, London.

1. 'Gipsy Encampment' ...	in. 20 × 26	Signed.	1789.
2. 'Cowherd and Milkmaid.' (*Engraved*) ...	20 × 26	Signed.	1792.
3. 'Country Inn' ('The Grapes') Group of gipsies reposing in foreground to right. White horse led to stable. Two	20 × 26	Signed.	1790.

travellers on horseback leaving the inn.			
4. 'The "Bell" Inn': Summertime ... ... Hay-wain and group of haymakers regaling themselves in front of the inn. Landlady and little girl appear at inn-door.	in. 20 × 26	Signed.	Undated.
5. 'The Alehouse Door.' *Engraved by R. S. Syer*, 1801 (Upright) ... Two labouring men, the elder one seated with pipe and pot of beer, the younger standing and talking to him.	11 × 14	Signed.	1792.

SARGEAUNT, JOHN, Burton Latimer, Kettering, Northamptonshire.

'An Evening Landscape.' (On wood) ... In the foreground stands a white horse, and behind it a peasant boy seated.	in. 9 × 11½	Unsigned. Undated.

SCOTT, Alex, Queen Mary's House, Jedburgh, N.B.

'Winter Scene'... Three sheep in snow near a snowclad tree. Bareheaded lad with bundle of hay. Man with pole.	in. 18 × 26	Unsigned. Undated.

SCOTT, COL., C. H. S., 17, Eccleston Square, London, S.W.

Portrait, said to be of the artist's wife. (Oval) ...	in. 25 × 30	Unsigned. Undated.

Mob cap with blue ribbons. Dark eyes; long dark curling hair. White muslin dress, blue sash. Background, blue hill and trees.

SCOTT, E. ERSKINE, Linburn, Kirknewton, Midlothian.

'Interior of a Stable' ...	in. $26\frac{1}{2} \times 33$	Signed. Undated.

SHEFFIELD. (*See* MAPPIN ART GALLERY.)

SMITH, H. HASKETT, Trowswell, Goudhurst (deceased).

1. 'Selling Cherries.' *Engraved by E. Bell*, 1801 ...	in. 20×36	Signed.

This picture was sold at Christie's, May 9, 1896, for 1,000 guineas; bought by McLean.

2. 'The Death of the Fox.' *En-*

graved by E. Bell, 1800 ...		Signed.	1794.
	Sum offered at Christie's, May 28, 1864, 41 guineas, when the picture was exposed, but bought in.		
	This picture was sold at Christie's, May 9, 1896, for 300 guineas; bought by Dowdeswell.		
3. Landscape, with gipsies round a fire ...	in. 19 × 25		
	This picture was sold at Christie's, May 9, 1896, for 380 guineas; bought by Agnew.		
4. 'Return from Market.' *Original Engraved by J. R. Smith*, 1793... ...	in. 25 × 30	Signed.	1795.
	Sum offered at Christie's, May 28, 1864, 62 guineas, when the picture was exposed, but bought in.		
	This picture was sold at Christie's, May 9, 1896, for 130 guineas; bought by Philpot.		

5. 'Temptation.' *Original Engraved by W. Humphrey*, 1790... ...	in. 25 × 30	Signed.	1792.
	This picture was sold at Christie's, May 9, 1896, for 410 guineas; bought by Dowdeswell.		
6. 'The Piggery'	in. 18 × 24	Signed.	
	This picture was sold at Christie's, May 9, 1896, for 320 guineas; bought by Dowdeswell.		
	Exhibited at Burlington House, 1872.		
7. 'The Catastrophe' ...	in. 20 × 20	Signed.	1791.
	Sum offered at Christie's, May 28, 1864, 36 guineas, when the picture was exposed, but bought in.		
	This picture was sold at Christie's, May 9, 1896, for 320 guineas; bought by Wilson.		
	Exhibited at Burlington House, 1872.		

8. Interior of Stable, with two peasants, dog and donkey	in. 15 × 20		
	Sum offered at Christie's, May 28, 1864, 45 guineas, when the picture was exposed, but bought in.		
	This picture was sold at Christie's, May 9, 1896, for 100 guineas; bought by Price.		
9. 'The Wreckers'	in. 41 × 54	Signed.	1791.
	Sum offered at Christie's, May 28, 1864, 161 guineas, when the picture was exposed, but bought in.		
	This picture was sold at Christie's, May 9, 1896, for 520 guineas; bought by Frazer.		
	Exhibited at Burlington House, 1872.		
10. 'Fishwife Buying Fish on Beach' ...	in. 27 × 35	Signed.	1794.

Sum offered at Christie's, May 28, 1864, 121 guineas, when the picture was exposed, but bought in.

This picture was sold at Christie's, May 9, 1896, for 240 guineas.

The foregoing details are given to show the advance in the prices of Morlands which has taken place of late years. Mr. Max Michaelis is now owner of 'Temptation,' 'Selling Cherries,' and 'The Death of the Fox.'—R. R.

South Kensington National Gallery of British Art.

1. 'The Reckoning.' (Oblong; fine) ...	in. 29 × 39		
2. 'Horses in a Stable.' (Oblong) ...	34 × 46¼	Signed.	1791.
3. 'Seashore.' Fishermen hauling in a boat. (Oblong; fine)	33⅝ × 46¼	Signed.	1791.

4. 'Coast Scene.' Boats and figures on the beach. (Panel, oblong) ...	in. $8 \times 12\frac{1}{2}$	Signed.	1792.
5. A Girl seated in a Landscape and fondling a Dove. (Oval)	$7\frac{3}{4} \times 9$	Signed.	
6. 'Valentine's Day; or Johnny going to the Fair.' *Engraved by J. Dean*, 1787. (Upright, fine)	$13\frac{1}{2} \times 18$		
7. Winter Scene, with woman and donkeys. Sketch. (Panel, upright) ...	$5 \times 6\frac{1}{4}$		
8. Landscape and cottage, with market cart, dog, etc. (Oblong) ...	Said to be a copy of Mr. Peck's No. 7. in. $16 \times 17\frac{3}{4}$		
9. Beach Scene, with boats, boatmen, and			

dogs. (Oblong) ...	in. $19\frac{1}{4} \times 25\frac{1}{2}$	
(By or after Morland.)		A portrait in this gallery by John Russell, R.A., said to be of George Morland, was the subject of letters by Mr. Richardson in the *Times* of 7th and 20th November, 1895. He maintained, and Mr. Arthur N. Gilbey supported his contention, that it was not a portrait of George Morland, as it bore no resemblance to contemporary portraits of him, such as those by Morland himself, or by his friend T. Rowlandson. A reproduction of Rowlandson's water-colour sketch of Morland forms the frontispiece of Mr. Richardson's 'Life of Morland.'—R.R.

TENNANT, SIR CHARLES, Bart., of The Glen, Innerleithen, N.B.

1. 'Children playing at Soldiers.' *Engraved by G. Keating*, 1788.		Sir Charles Tennant kindly requested Messrs. Thomas Agnew and Sons to prepare for the present publication

Painted for Dean Markham of York. (Canvas) ...	28 × 35 in.	Unsigned. Undated.
Woody landscape; other children looking on. Ten figures.		Exhibited at the Art Treasures Exhibition, Manchester, 1857 (page 94).
From the collection of Joseph Strutt, Esq., of Derby.		Although Morland is *facile princeps* as the English painter of children, none of his paintings of children were exhibited in the recent 'Fair Children' Exhibition in the Grafton Gallery. (See Peck, No. 12.) Morland's 'Juvenile Navigators' is represented in an illustration opposite page 19 of Mr. Richardson's book.—R. R.
2. 'Boys robbing an Orchard.' *Engraved by E. Scott*, 1790.	27 × 35 in.	Unsigned. Undated.
Four boys have been robbing apples, when a farmer appears with a bulldog. (Canvas.) (Page 48.)		Exhibited at the Annual Exhibition of the Glasgow Institute of the Fine Arts in March, 1889 (pages 41 and 48.)

From the Bolckow Collection.

3. 'The Find.'	in. $10\frac{1}{2} \times 15$	Unsigned. Undated.
A spirited scene in the hunting-field. (Canvas.)	Exhibited at the Grosvenor Gallery Exhibition of 'A Century of British Art,' 1888 (page 97).	
4. 'Full Cry' ...	in. $10\frac{1}{2} \times 15$	Initialed. Undated.
A spirited scene in the hunting-field. (Canvas.)	Exhibited at the Grosvenor Gallery Exhibition of 'A Century of British Art,' 1888 (page 97).	
5. 'Landscape with River' ...	in. $12\frac{1}{2} \times 17\frac{1}{2}$	Unsigned. Undated.
A horseman going down a road, and a peasant talking to a woman in a red cloak, seated, holding a baby. To the right a man fishing. (Panel, oval.)		

6. Two Donkeys, mare and foal, standing in a landscape. (Canvas) ...	in. 10 × 12	Signed.	Undated.
7. Landscape with Figures. A stage-coach going down a road. Cattle and a horse in foreground. Sheep on grass to right. (Canvas.)	12 × 16	Signed.	1792.
	Formerly in Collection of J. H. Anderdon, Esq.		
8. Hilly Landscape, with river and figures. (Canvas) ...	in. 12 × 15	Unsigned.	Undated.
9. 'Idleness.' *Engraved by C. Knight*, 1788. (Canvas, oval)	$9\frac{1}{2} \times 11\frac{1}{2}$	Unsigned.	Undated.
(Described page 95.)	Exhibited at the Old Masters' Exhibition, Burlington House, 1885, and at the Grosvenor Gallery Exhibition of 'A Century of British Art,' 1888.		

10. 'Diligence.' *Engraved by C. Knight*, 1788. (Canvas, oval)	in. $9\frac{1}{2} \times 11\frac{1}{2}$	Unsigned. Undated.
(Described page 96.)	Exhibited at the Old Masters' Exhibition, Burlington House, 1885, and at the Grosvenor Gallery Exhibition of 'A Century of British Art,' 1888.	

TROTTER, COUTTS, 17, Charlotte Square, Edinburgh.

Farm Stable, with two horses ...	ft. in. ft. 2 $4\frac{1}{2} \times 3$	Unsigned. Undated.
A youth sits on ground. A girl hands him mug of beer.	(Belonged to Mr. Trotter, of Dreghorn, owner's grandfather.) The physiognomies seem rather too refined for G. Morland. —R. R.	

TURNER, THOMAS, 42, Mill Hill Road, Norwich.

1. Outside an Inn. Man with white horse in conversation with a woman. (On canvas) ...	in. $11\frac{1}{2} \times 16$	Unsigned. Undated.

2. Three Sheep under stunted Pollard Oak. (On canvas) ...	in. 12 × 14½	Unsigned.	Undated.
3. Exterior of a Farmhouse, with figures, carts and animals. (On panel) ...	11 × 13	Initialed.	Undated.
4. Coast Scene, with figures. A storm coming up. (On panel)	10½ × 13	Unsigned.	Undated.

WALKER, REV. GEORGE, B.D., The Manse, Castle Douglas, N.B.

'The Nag's Head, or Tooting Inn, Surrey' ...	in. 28 × 36	Signed.	1791.
On sign, head of black horse with white face. A stable-boy holds a white pony, from which a blue-coated rustic has alighted.			

The landlady hangs clothes on a line. Two dogs eye each other.			

WALLER, J. G., 68, Bolsover Street, London, W.

Scene outside Cottage. Farmer in conference with woman and child. Two horses, one white, one bay, held by a youth. A woman hangs out clothes. Oak-tree before cottage ...	in. $18\frac{1}{2} \times 24$	Signed.	Undated.

WALLING, JOHN, 24, Holland Road, New Brighton, Cheshire.

'The Country Butcher.' *Engraved by T. Gosse*, 1802, *and W. Barnard*, 1810. (Painted on			

mahogany or teak) ...	in. $16\frac{1}{2} \times 21$	Signed.	Date indistinct.

WALLIS & SON, 120, Pall Mall, London, S.W.

	in.		
1. 'The Storm.'	28×36	Signed.	
2. 'A Gipsy Camp' ...	18×24	Signed.	
3. 'Winter' ...	25×30	Signed.	
4. 'The Stage-Coachman' ...	12×15	Signed.	
5. 'The Shepherd' ...	25×30	Signed.	
6. 'The Shepherd' ...	$11\frac{3}{4} \times 15$	Signed.	1793.
7. 'The Gentle Art'... ...	10×12	Initialed.	
8. 'Sheltering from the Storm' ...	12×14	Unsigned.	
A man holding on his hat, and mounted on a rough white pony, takes shelter under an oak-tree, be-	A sketch for this painting was sold at Dowell's, Edinburgh, November 14, 1896.—R. R.		

neath which are seated a woman in a red cloak, with a basket on her left arm, and a little boy dressed in a blue coat and wearing a Scotch blue bonnet.

WARREN, E. B., 2013, Spruce Street, Philadelphia, U.S.A.

'A Storm.' (Fine oil painting) ...	in. 34 × 45½	Signed. Undated. Sold by Lord North's Trustees to Mr. L. C. Delmonico, New York, through Messrs. Agnew and Sons, London, and acquired by Mr. Warren, October, 1895.

WASHINGTON, U.S.A. (*See* CORCORAN.)

WHITE, LIEUT.-COL., F. A., Castor House, Northampton.

1. 'Boys Bathing.' *Engraved by E. Scott*, 1804. (Canvas) ...	in. 26 × 35	Unsigned. Undated.

2. 'Blind Man's Buff.' *Engraved by W. Ward*, 1788. (Canvas) ...	in. 26 × 35	Unsigned. Undated.
3. 'Children Birdnesting.' *Engraved by W. Ward*, 1789. (Canvas)	24 × 30	Unsigned. Undated.
4. 'Juvenile Navigators.' *Engraved by W. Ward*, 1789. (Canvas) ...	24 × 30	Unsigned. Undated. No. 4 forms an illustration opposite page 19 of Mr. Richardson's work on Morland.

WHITEHEAD, T., Down's House, Cedars Road, Clapham, London.

'The Fisherman.' (Never engraved) ...	in. 20 × 26	

WILLIAMS, ROMER, 58, Great Cumberland Place, Hyde Park, London, W.

1. 'The Bell Inn'	in. 15 × 18	

	Outside inn. Landscape. Horses, one white. Figures reclining on seat round a tree in front of inn-door.	
2.	'Youth diverting Age.' *Engraved by J. Grozer*, 1789 *and* 1794 ...	(Described page 99.) in. $11\frac{1}{2} \times 14$
3.	'The Startled Milkmaid' ... Young milkmaid sits by cow with overturned milk-pail, she being startled by young man coming up suddenly behind her. (*Engraved.*)	$12 \times 14\frac{1}{2}$

WOLSELEY, FIELD-MARSHAL THE RIGHT HONOURABLE THE VISCOUNT, etc., War Office, London.

Several drawings by G. Morland.

WOLVERHAMPTON ART GALLERY.

'The Coming Storm' (Isle of Wight).

WOOD, EDWARD COLLINS, Keithwick, Coupar Angus, N.B.

1. 'The Comforts of Industry.' *Engraved by H. Hudson*, 1790	in. 12 × 15	Unsigned.
2. 'The Miseries of Idleness.' *Engraved by H. Hudson*, 1790	12 × 15	Unsigned.

Presented by George Morland to Mr. Wood's grandfather, E. Collins, Esq., of Maize Hill, Greenwich.

II.

PROPRIETORS

OF

ENGRAVED PAINTINGS

BY

GEORGE MORLAND,

WITH

TITLES, ENGRAVERS, AND DATES OF PUBLICATION OF ENGRAVINGS.

(*The Proprietors' Addresses are given in preceding Alphabetical Index I.*)

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
ABRAHAM, W. J.	Shepherds Reposing.	W. Bond, 1803.
ARMITAGE, B.	The Wood Cutter.	W. Ward, 1792.
ASHTON, Mrs.	The Sportsman's Return.	W. Ward, 1792.
BARRATT, T. J.	Belinda.	Burrows, 1794.
Do.	The Pledge of Love.	W. Ward, 1788.
Do.	Caroline of Lichtfeld.	J. R. Smith.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
BARRATT, T. J.	Constancy.	W. Ward, 1788.
BARTON, C. A.	The Shepherd's Meal.	J. R. Smith, 1803.
Do.	The Carrier's Stable.	W. Ward, 1792.
BLATHWAYT, Rev. R.	St. James's Park.	F. D. Soiron, 1790.
BOYES, E.	The Shepherds.	W. Ward, 1806.
Do.	The Thatcher.	W. Ward, 1806.
COATS, Sir T. GLEN.	Portraits of Children.	Appleton, 1896.
COLLINS, ERNEST.	Peasant and Pigs.	J. R. Smith, 1803.
CROSSE, E. MEREDITH.	Rabbits.	W. Ward, 1806. J. R. Smith, 1807.
Do.	Guinea Pigs.	T. Gaugain, 1789. W. Ward, 1806. J. R. Smith, 1807.
DANIEL, G. A.	The Hard Bargain.	W. Ward, 1800.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
DOWDESWELL & DOWDESWELL.	Smugglers.	James Ward, 1793.
Do.	Morland's Summer.	W. Barnard, 1802.
DRAKE, T. C.	Evening; or, The Postboy's Return.	D. Orme, 1796.
EGERTON, J. M.	Selling Fish.	J. R. Smith, 1799.
FLEMING, J.	The Turnpike Gate.	W. Ward, 1806.
GILBEY, Sir WALTER.	Partridge Shooting.	T. Rowlandson, 1790.
Do.	Pheasant Shooting.	
Do.	Setters.	W. Ward, 1806.
Do.	The Weary Sportsman.	W. Bond, 1805.
Do.	The Dram.	W. Ward, 1796.
Do.	The Effects of Youthful Extravagance and Idleness.	W. Ward, 1789.
Do.	Innocents Alarm'd; or, The Flash in the Pan.	J. R. Smith, jun., 1803.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY.
HAMILTON, Sir CHAS. E.	Ale House Kitchen.	R.S.Syer, 1801.
HATHERLEY, H.	Peasant and Pigs.	J. R. Smith, 1803.
HOGARTH, D.	Gipsies.	W. Ward, 1792.
HOLLOWAY COLLEGE.	Jack in the Bilboes.	W. Ward, 1790; and R. Clamp, 1797.
Do.	The Contented Waterman.	
HUTH, C. F. (the late)	Visit to the Child at Nurse.	W. Ward, 1788.
Do.	Partridge Shooting.	T.Rowlandson, 1790.
Do.	Pheasant Shooting.	
HUTH, LOUIS.	Morning; or, The Higlers Preparing for Market.	D. Orme, 1796.
ICHENHÄUSER, J.	The Village Pump.	*The Sketch*, 1895.
Do.	The Charcoal Burners.	
KNIGHT, J. W.	The Gipsies' Tent.	J.Grozer, 1793.
Do.	The Turnpike Gate.	W. Ward, 1806.
Do.	The Horse Feeder.	J. R. Smith, 1799.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
LOWTHER, Capt. F.	Guinea Pigs.	T. Gaugain, 1789; W. Ward, 1806; and J. R. Smith, 1807.
Do.	Dancing Dogs.	T. Gaugain, 1790.
MATHER, Dr.	Peasant and Pigs.	J. R. Smith, 1803.
McCLINTOCK, Major.	Paying the Horseler.	S. W. Reynolds, 1805.
Do.	The Publichouse Door.	W. Ward, 1801.
Do.	Gipsies.	W. Ward, 1792.
Do.	Peasant and Pigs.	J. R. Smith, 1803.
MICHAELIS, MAX.	Temptation.	W. Humphrey, 1790.
Do.	Selling Cherries.	E. Bell, 1801.
Do.	The Death of the Fox.	J. Wright, 1794.
NATIONAL GALLERY, LONDON.	The Farmer's Stable.	W. Ward, 1792.
OLDHAM, J.	The Woodcutter.	W. Ward, 1792.
PATON, JAMES.	Gipsies.	W. Ward, 1792.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
PECK, G.	Fishermen Ashore.	W. Hilton, 1806.
Do.	The Woodcutter.	W. Ward, 1792.
Do.	Gipsies.	W. Ward, 1792.
Do.	Children Fishing.	P. Dawe, 1788.
Do.	Louisa.	T. Gaugain, 1789.
Do.	The Labourer's Luncheon.	C. Josi, 1797.
PHILLIPS, Rev. Canon.	Full Cry.	1824.
Do.	'Friend.'	W. Ward,
RAWLINSON, J.	Watering the Cart Horse.	J. R. Smith, 1799.
RICHARDSON, RALPH.	Peasant and Pigs.	J. R. Smith, 1803.
Do.	Full Cry.	1824.
RUTHERFURD, Mrs.	The Gipsies' Tent.	J. Grozer, 1793.
SALTING, G.	The Alehouse Door.	R. S. Syer, 1801.
SMITH, H. HASKETT (the late).	Selling Cherries.	E. Bell, 1801.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
SMITH, H. HASKETT (the late).	The Death of the Fox.	E. Bell, 1800.
Do.	Return from Market.	J. R. Smith, 1793.
Do.	Temptation.	W. Humphrey, 1790.
SOUTH KENSINGTON MUSEUM.	Valentine's Day.	J. Dean, 1787.
TENNANT, Sir CHARLES.	Boys Robbing an Orchard.	E. Scott, 1790.
Do.	Children Playing at Soldiers.	G. Keating, 1788.
Do.	Idleness.	C. Knight, 1788.
Do.	Diligence.	C. Knight, 1788.
WALLING, J.	The Country Butcher.	T. Gosse, 1802; and W. Barnard, 1810.
WHITE, Lieut.-Col. F. A.	Boys Bathing.	E. Scott, 1804.
Do.	Blind Man's Buff.	W. Ward, 1788.
Do.	Children Bird-nesting.	W. Ward, 1789.
Do.	Juvenile Navigators.	W. Ward, 1789.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
WILLIAMS, R.	Youth diverting Age.	J. Grozer, 1789 and 1794.
Do.	The Startled Milk-maid.	
WOOD, E. C.	The Comforts of Industry.	H. Hudson, 1790.
Do.	The Miseries of Idleness.	H. Hudson, 1790.

III.

INDEX TO LOCALITIES

WHERE

PROPRIETORS OF PAINTINGS BY GEORGE MORLAND RESIDE.

The Paintings will be found under Proprietors' names in preceding Alphabetical Index I.

LOCALITY.	PROPRIETOR.
BATH	Peynton.
BIRMINGHAM	Birmingham Art Gallery. Platt.
BLANDFORD	Baker.
BRIGHTON	Hatherley. Read.
BRIDGWATER	Blathwayt.
BURTON LATIMER ...	Sargeaunt.
CALCUTTA	Asiatic Society.
CASTLE DOUGLAS, N.B.	Walker.
CASTOR HO, NORTHAMPTON	White.
DAWLISH, DEVON ...	Drake.
DOVER	Blaythwayt.
DUBLIN	National Gallery.

LOCALITY.	PROPRIETOR.
Duino, Austria ...	Hohenlohe.
Dundee	Hogarth.
Edinburgh	National Gallery. Richardson. Trotter.
Egham	Holloway College.
Elsenham, Essex ...	Gilbey.
Emsworth, Hants ...	Mee.
Frome, Somerset ...	Daniel.
Glasgow	Glasgow Corporation Galleries. Mather. Paton. Rutherfurd.
Goudhurst	Smith.
Grange-over-Sands, Lancashire ...	Beardsley.
Halifax	Blackburn.
Hastings	Orton.
Hawkhurst	Huth.
Hillsborough, Ireland	McClintock.
Jedburgh, N.B. ...	Scott.
Keithwick, Coupar Angus, N.B. ...	Wood.
Leicester	Leicester Art Gallery.
Linburn, Kirknewton, N.B.	Scott.
Liverpool	Anderson. Flamank. Oldham. Rawlinson. Revell. Ridpath.
London	Abraham. Barratt. Barton. Birch. Boussod. Collins. Cornish.

LOCALITY.	PROPRIETOR.
	Dowdeswell. De Courcelles. Fine Art Society. Fleming. Hamilton. Hawkins. Hogg. Ichenhäuser. Knight. Lawrie. Lowther. Montagu. Morland. National Gallery. Nathan. Orrock. Peck. Roe. Salting. Scott. South Kensington Museum. Tennant. Waller. Wallis. Whitehead. Williams. Wolseley.
Manchester	Armitage. Boyes. Manchester Art Gallery.
Murieston, Mid Calder, N.B. ...	Chancellor.
New Brighton, Cheshire	Walling.
Newcastle-on-Tyne ...	Birkett.
New York	Hearn. Metropolitan Museum.
Norwich	Turner.
Oxted, Surrey ...	Michaelis.
Paisley	Coats.
Paris	Louvre.
Philadelphia, U.S.A.	Warren.
St. Albans	Crosse.

LOCALITY.	PROPRIETOR.
SHEFFIELD	Baker. Kelley. Mappin Art Gallery.
SOUTHPORT, LANCASHIRE	Mawson.
STOKE D'ABERNON, SURREY	Phillips.
TORQUAY	Egerton.
VICTORIA, BRITISH COLUMBIA	Joule.
WASHINGTON, U.S.A.	Corcoran Gallery.
WEOBLY	Marshall.
WOLVERHAMPTON ...	Wolverhampton Art Gallery.
WOOLTON, LANCASHIRE	Ashton.

Recently Published by Mr. Elliot Stock, in handsome demy 8vo., printed tastefully on antique paper, with 6 full-page illustrations, price 7s. 6d.

George Morland, Painter, London,

1763-1804.

BY

RALPH RICHARDSON, F.R.S.E.

WHILST George Morland's pictures are familiar and highly esteemed wherever true Art is appreciated, very little is known by modern readers of the Artist himself, although he is one of the founders and glories of the

British School of Painting, and although he had a most extraordinary career. The dearth of anything but superficial information regarding this great Painter called for the publication of a short authentic Life and an analysis of his works. The author of the present volume has, after many years' study, produced such a Biography and analysis ; and they are now submitted to the reading public in the belief that they will furnish accurate and much-needed information to those who are interested in the works of George Morland, and desire to appreciate his place in English art.

Mr. Richardson in his Preface remarks :

If the celebrity of a man at his death may be gauged by the number of biographies of him which then make their appearance, George Morland must have died famous. No fewer than four 'Lives' of the artist appeared shortly after his death, written respectively by William Collins (1805), F. W. Blagdon (1806), J. Hassell (1806), and George Dawe, R.A. (1807). All four may be consulted in the British Museum, but will with difficulty be met with elsewhere. In these circumstances, a new biography seems at least permissible, more particularly as George Morland still remains a famous man and numbers a greater multitude of admirers than ever. His pictures somehow appeal to the English people as no others do—perhaps because he was so thorough an Englishman himself, and because he painted English subjects in a way no man ever did before or has done since.

In the following Life, the biography by George Dawe, R.A., is chiefly relied on, both because it was written by an intimate friend of Morland and the Morland family, and because it is by an artist of some standing and knowledge. No attempt in Dawe's biography, or in these pages, is made to extenuate George Morland's faults, but the reader will be gratified to learn that the artist's life, which is invariably depicted by recent writers in such dark colours, possessed many good features. Like his contemporary Robert Burns, George Morland may lay claim to that gentle forbearance which, in consideration of sterling work performed, ought always to be extended to genius.

In an Appendix will be found a great deal of material, never yet published, not only illustrative of the life of Morland, but also, the author trusts, likely to be of interest and value to the collector and connoisseur.

The scope and plan of the volume will be seen from the following consecutive divisions of its contents, *viz.* :

Introductory.
Morland's Birth and Boyhood.
Early Life in London and Margate.
A Trip to France and Marriage.
Camden Town, and Morland's Earlier Paintings and Prints.
Paddington Glory, and Disaster.
Leicestershire, and Charlotte Street, Fitzroy Square.
London Hiding Places, and the Isle of Wight.
'Alas, Poor Yorick!'

Besides furnishing a comprehensive Life of Morland and a detailed analysis of his works, the volume contains special information, never before published, which will be of the utmost service to students, as well as to collectors, of Morland Paintings and Engravings. This is given in an appendix as follows :

PART I.—Paintings by George Morland.

A.—Paintings by George Morland exhibited publicly in Great Britain.
B.—How Morland signed His Pictures.
C.—Critical Remarks on the Works of George Morland. By George Dawe, R.A.
D.—List of Oil Paintings and some Drawings by (or attributed to) George Morland, sold by Messrs. Christie, Manson and Woods, London, from 1888 to 1892 inclusive, with the prices obtained.

PART II.—Engravings after George Morland.

A.—Engravings after Paintings, or Sketches, by George Morland, in the Print Room of the British Museum. (369 Engravings Specified.)

B.—Chronological Catalogue of Engravings, Etchings, etc., after George Morland, showing the Years of their Publication, etc.

C.—Engravings sold by Messrs. Sotheby, Wilkinson and Hodge, Dec. 20th, 1894, with the Prices obtained.

Index to the Engravers of the Works of George Morland. (68 Engravers Specified.)

Full-page specimens of five of the most celebrated of Morland's pictures are given, and Rowlandson's clever sketch of George Morland furnishes a Frontispiece.

The volume is tastefully printed on antique paper with rough edges, and is appropriately bound in art linen.

PRESS NOTICES

OF

Mr. RICHARDSON'S

LIFE AND WORKS OF GEORGE MORLAND.

'Without being unduly ambitious, yet having an excellent spirit throughout, the new life of "George Morland," by Ralph Richardson, can be accepted as the present-day attitude towards this celebrated painter. It is much more than a *résumé* from other writers' works, for it contains considerable original matter and is altogether a very satisfactory biography.'—*Art Journal.*

'The biography, containing a comprehensive study of Morland's method and criticisms, either original or drawn from other sources, together with notes on many of the painter's principal works, is an excellent book of its kind, which many lovers of English Art will read with great interest. The volume has also an expressive portrait of Morland from the water-colour sketch by T. Rowlandson, and several illustrations taken from engravings of his most noted pictures.'—*Morning Post.*

'Morland's life, as recounted in these pages, reads almost like an adventurous romance, and ever linked with his turbulent, not to say drunken, mood was that bright spirit of generosity, foolishly dispensed at many times, no doubt, but nevertheless denoting that in spite of all his faults Morland had a kind heart. . . . The volume contains a very useful appendix as well as full-page illustrations of five of Morland's pictures. The frontispiece is from a water-colour sketch by T. Rowlandson, and its production, in common with the book as a whole, is excellent.' —*Public Opinion.*

'Mr. Ralph Richardson's little book, "George Morland, Painter, London (1763—1804) (Stock)," is sure of a welcome, of which, it seems to me, it is as deserving on account of its treatment as of its theme.'—*Realm.*

'Mr. Richardson writes not only with sympathy but with knowledge; his method is simple and intelligible; he is concise in statement; and he contributes a number of valuable appendices dealing with Morland's works and the engravings based upon them.'—*Globe.*

'An indispensable volume to painters and their patrons. . . . The get-up of the volume and its admirable illustrations deserve a special word of praise.'—*The Studio.*

'The facts of Morland's life as brought out in this volume tend to raise the estimate of his personal character; but they go to show how hopelessly he was doomed to those troubles which beset the impulsive and improvident.'—*Birmingham Daily Post.*

15
14
2
2) -39-45-49-
36
37

'Whilst of special value to the student and the connoisseur, will also interest the reader.'—*Yorkshire Post.*

'The story of the painter's extraordinary career is adequately and sympathetically told.'—*Bookman.*

'This is a very appreciative and affectionate sketch of Morland's life and his extraordinary gift of rapid drawing. Mr. Richardson does not attempt to gloss over Morland's faults and the reckless way in which he ruined a valuable life, but relates Morland's vicissitudes, his hand-to-mouth style of living, and his fatal weakness, simply.'—*Spectator.*

'Mr. Richardson has done his work well and succinctly. Morland, he admits, had little excuse for his faults, save that he was probably not wisely brought up, and that the habits of the times were bad. The information given in the appendices is valuable, and concerns the fortunes of Morland's works. Mr. Richardson has done his best to fix their dates, and has given a list, so far as known, of those which have been engraved. . . . This new biography appears in an excellent form and is illustrated with copies of some of Morland's best known works.'—*Scottish Review.*

'There are certainly valid excuses for writing such a book as a new life of George Morland. Chief among them should be, one naturally conceives, the establishment, by internal evidence, of "a call" founded on the writer's possessing an equipment superior to that owned by other biographers.'—*National Observer.*

'The facts of the artist's career are graphically told, and the appreciation of his work, which is illustrated by six excellent plates, is judicious. The information in the appendix is valuable as new, and is certain to be prized by all lovers of art.'—*Black and White.*

'Well written, and exceedingly interesting.'—*Echo.*

'In the memoir Mr. Richardson is able to bring more light into the picture than his predecessors have done. Will be especially useful to Morland collectors. The pages of the volume abound in anecdotes.'—*Daily News.*

'Collectors and connoisseurs owe Mr. Richardson a debt of gratitude for his lists both of Morland's works and engravings after them. We can cordially recommend his book both as giving on the whole a just and sane estimate of an erratic man of genius, and as containing a great deal of curious and interesting information about bygone manners and customs.'—*Westminster Gazette.*

GETTY CENTER LIBRARY MAIN
ND 497 M66 R522 BKS
c. 1 Richardson, Ralph.
George Morland's pictures: their present
3 3125 00242 0293

GX 211